ance of decoration in keeping with the vigorous years of that dynasty.

By the close of the seventh century Chinese Buddhist sculpture was declining both in quantity and quality. This is probably attributable in part to the fact that Chinese Buddhism was itself passing its zenith. Secular influences began to make themselves felt. More portrait statues appeared among them of monks and some of them obviously excellent likenesses. Even bodhisattyas were more humanized.

Under the Five Dynasties and the Sung, painting reached its greatest heights and absorbed much of the artistic genius of the Empire. Sculpture responded to the change and showed the effects of the popularity of the rival art. The sculptor worked less exclusively in stone and bronze, used more wood, clay, iron, and lacquer, and tended to treat his images with color. Kuan-yin, originally male, became female in form and acquired her now characteristic expression of womanly mercy and compassion.

Under the dynasties which conquered the North during the latter centuries of the Sung a revival of Buddhist sculpture occurred—from what cause is uncertain. The Yuan brought modifications but no marked development or improvement.

Under the Ming quantities of religious figures were produced, for Buddhism was still popular. Probably because the faith was largely dependent on the momentum acquired in earlier, more pious generations and no longer attracted genius and quickened the imagination as it had in its years of greatest prosperity, most of the Buddhist images were now the uninspired reproduction of stereotyped forms. Ming sculptors seem to have become enthusiastic only when they dealt with real life—as they

did at times in a rather incidental fashion. They devoted much energy to the carving of columns and of architectural details, and usually were here at their best. Ch'ing Buddhist sculpture was chiefly a continuation of that of the Ming.

It must again be noted that, great as was its debt to Buddhism and the foreign influences of which Buddhism was the vehicle, Chinese sculpture, even in the most flourishing days of that faith, was by no means exclusively Buddhist. Secular monolithic figures were still carved to adorn tombs. Memorial *stelae* were erected for non-Buddhist as well as Buddhist purposes. Taoism, heavily